

The Classical Weekly

VOL. XVIII, No. 7

MONDAY, DECEMBER 1, 1924

WHOLE No. 484

GENERAL INDEX

TO

THE CLASSICAL WEEKLY,

Volumes I-XVI

and

Index to Volume XVII

Bound together in cloth

112 pages

\$1.25¹

Send orders, with remittance, to

CHARLES KNAPP,

1737 Sedgwick Ave.

New York City

¹This price is open only to those who have subscribed one dollar or more to the cost of the Index I-XVI. To others the price is \$2.25.

THREE LATIN TEACHERS WRITE THUS

"I have found Beginning Latin by Place the most satisfactory first year Latin book which I have ever used. It is clear and definite in style. It arouses and holds the interest of the student in that it connects the past with the present and shows clearly the relation of Latin to English".

"I believe that Place's Beginning Latin will be of inestimable value to those who wish to vitalize the study of Latin in our Public Schools".

"Place's Beginning Latin is especially fine for English derivatives and connectives. Particularly valuable are the translation exercises containing interesting information about Latin and stories about Rome. Another excellent feature is the presentation of interesting schemes for remembering things".

Many Other Teachers Write to the Same Effect

Place's Beginning Latin	\$1.40
Place's Second Year Latin	\$1.68

By PERLEY OAKLAND PLACE, Litt.D., *Professor of Latin, Syracuse University.*

AMERICAN BOOK COMPANY

NEW YORK

CINCINNATI

CHICAGO

BOSTON

ATLANTA

"O Mouse-"

GINN AND
COMPANY

Boston
New York
Chicago
London
Atlanta
Dallas
Columbus
San Francisco

Began Alice in Wonderland to the mouse who did not understand English. For she had seen in her brother's Latin grammar "a mouse, of a mouse, to a mouse, a mouse, O mouse", and she quite naturally supposed this was the proper way to talk to a mouse in Latin.

How many of your students will leave School with equally strange impressions of how the Romans really talked to one another—if they ever really talked at all? Disabuse them of the idea that Latin has always been a dead language. Make them realize that it was once spoken by boys and girls like themselves—at school, at weddings, stealing apples on holidays. Make Caesar and Cicero, Dido and Andromeda, real people for them. Vitalize the dry bones of declensions and conjugations by letting your classes act or read short, simple plays in Latin which give an accurate picture of Roman customs and history.

PAXSON'S TWO LATIN PLAYS
SCHLICHER'S LATIN PLAYS

The Classical Weekly

VOL. XVIII, No. 7

MONDAY, DECEMBER 1, 1924

WHOLE No. 484

THE HUMAN SIDE OF CERTAIN LATIN AUTHORS¹

'What benefits us most is after all not the knowledge which we gain from a great writer, but his personality, which becomes a part of our own nature by our study of his works. Sophocles means much more to us than merely seven surviving tragedies. His manner of thinking, of feeling, of viewing beauty, of moral conception must become part of our lives, for only thus does our knowledge of the past become fruitful in our own being and behavior'.

Thus does Gustav Freytag, in his 'Lost Manuscript', conclude his analysis of Tacitus. We, the teachers of the Classics, may well pause and ask ourselves whether we have made the ancients bone of our bone, flesh of our flesh, or whether they are not for us a *corpus vile*, on which we exercise our own wit and that of the young persons given into our care, to acquire a livelihood and to emphasize what we call mental discipline and linguistic knowledge. In his thoughtful address, delivered several years ago before The New York Classical Club, Professor Julius Sachs stated as the most crying need in the teaching of the Classics a change in the attitude of the teacher toward the material of his teaching (Fundamental and Auxiliary Studies of the Classical Teacher, THE CLASSICAL WEEKLY 12.201-206). Professor Ernest G. Sihler once made the statement that the three School Latin authors in themselves give any one enough material for independent research. And I am bound to say that teachers are, apparently, becoming alive to the possibilities contained in the scant volumes which we read in the Schools.

This paper does not claim any distinction of research or investigation, nor does it set itself up as a model for imitation. I am merely anxious to jot down a few reflections that have come to me, as, during the repeated perusal of Caesar, Cicero, and Vergil in teaching my classes, I have tried to reconstruct for myself those writers as human beings of flesh and blood. I am not attempting to give a complete characterization. For that we have the standard biographies and the detailed literary histories. Lastly, I wish to emphasize that I have purposely limited myself not only to the three School authors, but to those parts of their works that are commonly read in the Schools.

As my own interest has long been centered on ancient religion, it is pardonable if I turn my attention first to the religious attitude of the three men. This question is much more easily answered for the orator and for the poet than for the historian and statesman. Cicero has left us a very succinct statement about himself in the well-known letter to Terentia, written during his exile: *neque dii, quos tu castissime coluisti, neque*

homines, quibus ego semper servivi, nobis gratiam rettulerunt. I need not call attention to his essays on the nature of the gods and on divination—the latter now available in the splendid edition of Professor Pease—from which we gather the same idea, namely, that Cicero, while believing in a *primum movens*, utterly rejected the religion of his day for himself. Yet—may we not imagine the boy, raised in the country, amid the simple and pious surroundings of the Italic farmers, imbibing deeply the spirit and the attitude of reverential parents, impressions from which the study of philosophy freed him in a more mature age, but which could no more be eradicated completely from him than they can from any of us whose religious experience may resemble his? I, at least, cannot read the close of the First Oration Against Catiline without feeling in that passionate prayer to Jupiter the trembling of a chord deeply struck in the consul's youth. With *Hicce ominibus* he begins his peroration, referring thereby to the close of the preceding sentence, *omnia . . . oppressa, vindicata, esse videatis*, and he continues with the curses, *cum tua . . . perniciē cumque eorum exitio qui se tecum . . . iunxerunt.* Then he turns to the image of Jupiter, and prays to Jupiter to save Rome and to punish the conspirators: *aeternis suppliciis vivos mortuosque mactabis.* We have all of us struggled with the difficulty of adequately translating the passage, but I, for my own part, feel again and again that any slightest change in the order of the words obscures the intention of the speaker. Perhaps only an orthodox Jew can do justice to the passage, provided he still believes in the power of the spoken word, which permeated ancient religion so deeply. Thus, in the Sabbath service of the orthodox synagogue, it is customary to read to the congregation a passage from one of the prophets. If, as often happens, the chapter ends on a curse, or on words *ominis mali*, the pious reader adds one or more entirely unconnected verses from elsewhere, containing a blessing for Israel, lest, forsooth, the curse may fall on the audience. Similarly, in Cicero's peroration, the speaker's interest is centered on dismissing Catiline with a curse, and it became imperative for him to have the quoted words at the very end of the speech. We ought to try in our translation to keep them there, thus, perhaps: 'the men, enemies of the commonwealth. . . with everlasting punishments, in life and after death, will you visit'.

If we read, as I sometimes do, the four orations at one sitting, we cannot fail to notice the consummate skill of the orator in handling his language. In choice of words, in the simplicity of the syntax and the periodic arrangement, Orations 2 and 3, addressed to the *mobile vulgus*, form a sharp contrast to Orations 1 and 4, delivered before 'the most august deliberative body of the world', as Cicero calls the Senate in Ora-

¹This paper was read at the Eighteenth Annual Meeting of The Classical Association of the Atlantic States, at the Episcopal Academy, Overbrook, Pennsylvania, May 3, 1924.

tion 1. We may think, therefore, that the paragraphs in which he enumerates the many signs and coincidences presaging the conspiracy, its course and its downfall, have been purposely introduced to play upon the superstitious feelings of the multitude. Undoubtedly this holds good of the elaboration, when the speech was prepared for publication. Since, however, it must originally have been extemporized, the conclusion seems to me unavoidable that the beliefs voiced here must have lain dormant in the speaker's mind, so that they unconsciously sprang to his tongue during the delivery of the address. Similarly, I like to think that the choice of the words *nova quaedam misceri et concitari mala iam pridem videbam*, in Oration 4, take us back to the orator's youth, when he may have listened to many a tale about the village witch. Certainly, if we think of the connotation of *malus*—*mense malas Maio nubere vulgus ait*, says Ovid, and of *maleficium*, the passage calls most vividly to mind the three weird sisters in Macbeth brewing their hellish brew. Such subconscious welling up of childhood reminiscences is the less to be wondered at, if we recall the well attested fact that free thinkers almost invariably are haunted by some sort of superstition.

I turn now to Caesar's religious attitude. This is by far more puzzling, because the pertinent material extant in the writings of the great Julius is very scant. From his biographers we know that there was in his mind a singular mixture of non-belief and of superstition. Now a perusal of the seven books of the *De Bello Gallico* shows an almost complete absence of references to any divine agency. As far as I recall, there is only one, and that in a set speech (the reply to Divico). Even this is peculiar, for it is not an expression of faith, but merely the assertion of the well-known *quem deus perdere vult prius dementat*, or a version of the widespread belief in the Nemesis which some time or other overtakes the overbearing. On the other hand, it is rather startling to see how our author again and again refers to Fortuna, to whom he ascribes almost all the unexpected vicissitudes of his campaigns. On this close relation between Caesar and Fortuna, I cannot do better than refer to Dr. W. Warde Fowler's essay, *Caesar's Conception of Fortuna* (*The Classical Review* 17 [1903], 153-156). Thus the fact that the ordinary gods are not mentioned in the *De Bello Gallico*, far from showing that Caesar was an unbeliever, proves that, on the contrary, he held strong religious convictions of his own. Nay more: if we bear in mind the excellent picture drawn by Charles Kingsley in his *Yeast*, we may well say that it was on account of this strong conviction that Caesar leaned to superstition. For it is fairly well recognized that the desire for personal salvation, regardless of the social instinct, is very likely to lead the holder into strange bypaths of religious beliefs. In this light, we understand, perhaps, more readily, why Caesar found it worth while to inquire into the curious reason for Ariovistus's refusal to give battle before the new moon, and also for the unusual interest which he displays in the teachings of the Druids and the expiatory human sacrifices of the Gauls.

Within the limits of this paper, I cannot, as I should like to do, take the space to trace in detail a well-rounded picture of the man Caesar, as one learns to know him through his *Commentaries*. I may be allowed briefly to speak of a few prominent traits which seem almost contradictory to one another, and which yet remind us strongly, in another field, of many contemporary acquaintances who succeed admirably in keeping their business and their personal ethics strictly separated. Thus we find in Caesar the warmest friendship for individuals (witness his regard for Diviciacus, the Aeduan, his joy at the rescue of Procillus, his praise for Baculus, Pullo, and Vorenus), strangely coupled with duplicity of character (recall his treatment of the Helvetian envoys in March, 58, his sending the same Procillus to the camp of Ariovistus, because he did not think he should risk the life of a Roman legate and held it to be *commodius* to send a Gallic nobleman, his treacherous treatment of the Usipetes, his sending Gauls to ravage the lands of the Eburones because he did not wish to expose his Romans to the perils of guerilla warfare). Over against this treacherousness we must set his straightforwardness and frankness toward an enemy, as when he takes the Helvetian envoys in person along the line of his Rhone defences—for thus, I think, we must interpret *ostendit* in that passage. A similar contradictoriness appears in his leniency toward the defeated Helvetians (though here statesmanship is involved) and the Nervii, whose reckless bravery evidently impressed him very deeply (see the glowing praise of their courage in the face of almost unsurmountable obstacles), as compared with the cruel execution of the escaped and recaptured Helvetian canton and the harshness shown to the Atuatici and the Veneti.

In short, after reading the *De Bello Gallico* with the purpose of discovering Caesar's personality, we find ourselves much better able to understand the diverse emotions which the man evoked in his contemporaries, the biting hatred of Catullus as well as the devoted love of Antony, conflicting opinions which have perhaps been summed up nowhere better than by Cicero in a letter to Atticus where he tells of the visit paid him by the returning victor: *hospes tamen non is cui diceret, amabo te, eodem ad me, cum revertere*.

Let us now turn to Cicero and gather a few character traits from his speeches. I will not dwell here on his power of invective, so splendidly shown in the first *Catilinarian*, though I know of few things more impressive than must have been that long pause in *Cat. 1. 5*, when the orator, in characterizing Catiline's associates, pretends to hesitate as if struggling for the right word and then says *tam—tui similes*, or the taunt in *1.13*, when he tells Catiline, a man who doubtless looked upon the *novus homo* Cicero much as a French prerevolutionary prince of the blood may have looked upon some bourgeois conseiller du roi, that he, L. Sergius Catilina, has often stooped to perform the services of a slave escorting his master at night in order to gain the adherence of some poor besotted Roman youth. For I believe that the expression *facem, gladium praetulisti* must be taken quite literally,

and not as a mere figure of speech. I can only call attention briefly to Cicero's exaggerated love of a joke, a propensity which cost him so dear with Clodia, the sister of his arch-enemy Clodius, and to which he gives free, if coarse, play in talking of the *somnus Lentuli* and the *adipes Cassi*. But if this, in common with his description in the Second Oration of the riotous and debauched life of Catiline's followers, shows Cicero as descending to the low level of his common audience, we find him a master of caustic wit, when in the First Oration he represents Catiline as asking him whether he really means to send him into exile: *non iubeo, sed, si me consulis, suadeo*. Few among his auditors may have failed to remember that but two years before Cicero *defendere Catilinam cogitabat* when Catiline was accused of extortion. Subtly he reminds Catiline of that confidential relation between attorney and client, which ought to give added weight to his words.

We cannot investigate here his wonderful command of the right word, which made him one of the best debaters of Rome, both in the Senate and in the assembly (remember his exceedingly clever demolition of Caesar's argument during the trial of the conspirators, and his refutation of Hortensius's contentions in the Manilian Speech). Since I have mentioned above his adaptation of his language to his audience and his play on its religious beliefs, I may refer in passing to a line in the Pro Marcello in which he harps on the important part which Fortuna plays in military events. Was this because he knew of Caesar's firm belief in his own Fortuna?

Cicero's vanity and selfappreciation are familiar traits in his character and they are shown not least in the pleasure, to us almost childish, which he takes in selfquotation and in repeating at every occasion some passage that he considered especially well done. That is a topic which requires a treatment by itself and would well fall within the range of what I hope to see undertaken some day, a history of the development of Cicero's rhetorical style from his first speech to his last.

The statesman in Cicero was constantly interfered with by the jury lawyer who appeals to the emotions rather than to calm reasoning and argument. Thus we must understand his attempts to justify the plainly unconstitutional extension of Pompey's command by enumerating other instances of a violation of the constitution that had turned out for the benefit of the State, his calculated misstatement of the issue in the question of making Gabinius Pompey's legate, his treatment of the summary execution of the conspirators, with its very dangerous and unprecedented sweeping aside of all safeguards of a trial by the unblushing statement that the conspirators have ipso facto forfeited all rights of citizenship.

If we finally turn our attention to Vergil, we need not speak of things that have often been said. So I am not going into the question of Vergil's religion and philosophy, or of his patriotism, his devotion to the new régime while, at the same time, he maintained a warm feeling for the heroes of the Republican side, or into his relations to his friends, or into his keen and

patient observation of animal life, in which he may well be compared to Maeterlinck. Yet I cannot resist the temptation to speak of a few passages in which quaint religious customs crop out. Professors McCartney and Lease have recently called attention anew to the superstition underlying the words *quater in ipso limine portae substitit* (The Classical Journal 19 [1924], 316, 447-448). I may again advert to the remarkable parallel between *pueri innuptaeque puellae junem manu contingere gaudent* and the orthodox Jewish custom of touching the covering of the scroll of the Law when it is carried through the ranks of the congregation to its resting-place in the holy shrine. When the enemy break into the palace of Priam, the women embrace and kiss the doorposts, much as the orthodox Jew kisses the *mezuzah*, with its recital of the creed, that is fastened to the doorpost of every religious Jew's dwelling.

I do want to speak of another side of the poet's personality. Only too often we think of Vergil as a man who burned the midnight oil polishing and filing his hexameters or studying deeply the historical, religious, and mythological lore of his nation to weave it into the texture of his epic. And, indeed, one of the most fruitful investigations which could be made by teachers of Vergil would be to trace the remarkable use which the poet has made of the *verba sollemnia* of the Roman religion. Here, however, I desire to show features of Vergil's poem that reveal him as a shrewd, yet kindly, observer of human nature in everyday life.

The storm has ceased to rage. Aeneas and his companions have landed in Africa, and with food, drink, and talk they have quieted their shattered nerves. *Et iam finis erat, cum Iuppiter aethere summo despicens mare velivolum terrasque iacentis litora et latos populos, sic vertice caeli constitit et Libyae defixit lumina regnis*. To me this is one of the most charming pictures in the whole poem: Jupiter, father of men and of gods, like a good master of a household, takes a last look around, to see if everything is safe, before he locks up house for the night. A similar attitude is shown in the half line *ante diem clauso componat Vesper Olympo*; if we recall the connotation of *compono*, e. g. in *nunc placida compostus pace quiescit*, I think we can recognize here the picture of a child being tucked in his bed before going to sleep. Such pictures, I fancy, for of course these things can not be proven by chapter and verse—they can only be felt—do much to bring the author nearer to our hearts. Vergil may have witnessed such scenes many a time in his own home at Andes.

That the poet has a deep insight into woman's nature is a thesis often both elaborated and disputed, chiefly in connection with his characterization of Dido in Book 4, deeply indebted though he is here to the Greeks. It is, for example, one of the most fascinating tasks to trace the play of emotions in Dido's scathing, and at the same time pleading, arraignment of Aeneas when she has divined his intention of departing. She begins with an outburst of anger: *dissimulare etiam sperasti, perfide*, followed abruptly by a plea to

Aeneas's compassion since she will surely not survive his loss. This, in turn, changes to an appeal to his self-interest in the reference to the dangers of the stormy winter sea, and is followed by the sneering imputation that it is only lust of conquest which drives her lover away. Then she appeals to his pity for herself again, in a line that is unforgettable, if you but realize properly the situation of the woman who without formal ceremonies has yielded her best, her own body and soul, to the man she loves, *quando aliud mihi iam miserae nihil ipsa reliqui*, an appeal which quickly changes to one to Aeneas's gratitude for her many benefits, and changes as abruptly back to a plea for pity and the assurance that she cannot survive his loss. And she closes with that wonderful appeal to the father instinct in the *carus pater Iuli*, *saltem si qua mihi de te suscepta fuisset ante fugam suboles*, . . . *qui te tamen ore referret*, than which I know nothing revealing a deeper insight into a woman's most sacred and natural desire for motherhood.

But, to return from intense pathos to lighter scenes, I think I can see Vergil as the slightly amused witness of the *grande manière* in court life, when Juno *divum incedit regina*, 'struts about as queen of the gods', or as shrugging his shoulders at the fawning courtiers, when Aeolus tells Juno that he owes to her *quodcumque hoc est regni*, and that it is she who has procured for him the privilege to be invited to the imperial dinners: *tu das epulis accumbere divom*. Again, can there be anything more delightful than the few words in which he shows us Dido prinking the longest time (*tandem procedit*) for her first meeting with her lover? How genuinely womanly are the devices which Dido uses in keeping Aeneas at the banquet, resorting to the most absurd questions about Hector and Priam, the armor of Memnon, the color and breed of Diomedes's horses, the size of Achilles's body! The poet may have borrowed these topics from the ridiculous Zetemata Homerica of which we know, but he certainly has employed them in the most skillful and appropriate manner. I digress for a moment. In the same part of the epic we are introduced, thus early in the Augustan age, to those peculiar diversions at a banquet which form the framework of Athenaeus's *Deipnosophists* and underlie the *Quaestiones Conviviales* of Plutarch. For, certainly, it is a strange treat for shipwrecked and fatigued sailors to be entertained by didactic songs on astronomy, cosmogony, phenomena of nature, such as the poet represents longhaired Iopas producing at the same banquet.

As deep an insight into woman's nature as I have tried to show above is also revealed by the behavior of the Trojan women during the funeral games, by their readiness to yield to Iris's blandishments, and by their sudden repentance when they discover their error after the mischief has been done.

I imagine that Vergil took many a walk through the streets of both Rome and Naples, and that on these occasions he gathered the impressions which have given us some of his finest lines. Thus Cymothoe and Triton, with Neptune's assistance, pry the ships from the reefs, in a scene such as the poet must have seen many times in the streets of the city which, as we

know, was eternally cluttered with the stones and materials used in changing it from brick to marble. Again, we can see him curiously investigating the cages of the wild animals brought to Italy for the numerous games, and observing the restless padding to and fro of the beasts at the front grating of the cage, and their unceasing growling (*illi indignantes magno cum murmure montis circum claustra fremunt*). A reminiscence of street scenes in Rome is also discoverable in the picture of the Trojan youths jeering poor Sinon as he is brought in by the herders; who of us has not seen similar scenes in our cities when a policeman takes a prisoner to the station house?

If in these desultory remarks I have succeeded in showing that it is easy and pleasant to derive unlimited human interest from the careful reading of authors so much edited and annotated as our three Latin writers, and if I may hope that one or the other among my readers will resolve to start his perusal again with a renewed zest, this paper will have done all that I hoped to achieve with it.

BOYS' HIGH SCHOOL,
BROOKLYN

ERNST RIESS

REVIEWS

Lions in Greek Art. By Eleanor Ferguson Rambo. A Dissertation Presented in 1918 to the Faculty of Bryn Mawr College in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy. Pp. ix + 56. Privately Printed.

What St. Patrick was to the snakes in Ireland Miss Rambo is to the lions in Greece—when she has finished, there are no lions. Whatever traces there are of the creature in Greek literature the author thoroughly examines only to decide that all footprints of the lion lead outside the country—to the East. There is no evidence that the Greeks had anything, strictly speaking, but a literary knowledge of the beast.

The same is found to be the case, so to speak, in the matter of painted vases. The lion appears there, to be sure, as early as the Dipylon period, and reoccurs in a purely decorative rôle in early Greek pottery as a whole. By the time of the red-figured ware he begins to disappear. But, again, as in the literature, he has crept in from the East. He is no native of Greece.

On coins, too, he appears from time to time, but only on the currency of cities that were exposed to foreign influence—which is of course Eastern.

Altogether, after a painstaking search throughout the literature and monuments, Miss Rambo demonstrates that the Greeks' knowledge of the lion was second-hand. She is convinced that he was used because he could be employed decoratively and symbolically. He seems to have come into Greece, figuratively speaking, from Anatolia.

The dissertation shows certain indications of loose thinking. Thus, it is stated that "compared with the representations of the human form, the animal seems at best decorative, at worst grotesque". Even the horses of the Parthenon frieze do not escape this criticism; they are characterized as "too small for their riders".

In this connection Miss Rambo fails to see the artistic propriety of reducing the size of the animals, much as Leonardo took liberties with the seating capacity of the table in his *Last Supper*. If the Parthenon sculptor is reprehensible, so is Leonardo. In any case the horses are neither purely decorative nor grotesque. They show on the artist's part remarkable knowledge of equine nature and anatomy.

It is likewise loose writing to speak of the "Black Demeter in Phigaleia, lingering on in the days of Pheidias", thereby giving the impression that this deity disappeared about that time. If the present writer is not mistaken, Pausanias saw a statue of the goddess many centuries after this.

Some other criticisms that might be made, perhaps, are to be taken as presenting merely the personal point of view of the reviewer. For example, one might object to the statement that the sanity of Greek art avoids "such monsters as delight the Egyptian and the Assyrian" and that "the Greeks were not given to the exotic". In view of the fact that the Chimaera, Scylla, the Minotaur, the centaur and Triton, to mention no others, were currency in Greek art and literature, it seems difficult to accept the two statements just quoted. It helps little to explain that these are borrowings, for the reason that, in the first place, they are popular in Greece, and, in the second, granting that they are borrowed, they are therefore exotic.

Also one might mildly protest at the debonnaire fashion in which the testimony of Herodotus is treated. The longer we live the more we are coming to see that the ancients are more accurate than we formerly supposed. The following is a case in point. Herodotus speaks of a certain river being drunk up by an army. To show this is not so impossible as may appear to captious critics it is interesting to know that Meissner Pasha, who was in charge of the construction of the Bagdad Railroad, speaks of a canal some eighty feet wide being drained dry by the camels employed upon the work.

Finally, one wonders why the Lion Gate at Mycenae should be dated as late as 1,000 B. C., and why it is claimed that "most Mycenaean work, if not imported from Crete, was done by Cretan artists, working on the mainland". By 1,000 B. C. the Dorians had broken into Greece and were overwhelming Mycenaean culture—of which the gate is a record. And as to Mycenaean art—there is little reason for doubting that it was the product of a branch of the Aegean people who were living in the Peloponnesos and who were florescent after the brave days of Crete were over.

VASSAR COLLEGE

OLIVER S. TONKS

A Roman Man of Letters. Gaius Asinius Pollio. Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy in the Faculty of Political Science of Columbia University. By Elizabeth Denny Pierce. New York (1922). Pp. 80.

For the student of Roman history the life of Asinius Pollio has a twofold interest. In the first place, though

he was not a great general or statesman, he was of sufficient prominence to be the intimate of the leading personalities of his time and to take an active, if subordinate, rôle in public affairs. He was, moreover, a man of independent judgment and not blindly partisan in his views and actions. In the literary world he was an outstanding figure, being both an orator and author of note, and a keen critic of other men of letters. The study of his attitude, and that of others like him, towards persons and events helps to illuminate the background of Roman society during the Civil Wars which is overshadowed by the prominence of a few dominant figures, Pompey, Caesar, Cicero, Antony, and Octavian. Secondly, while unable to exercise much influence upon the course of contemporary events, Pollio did influence to a very considerable degree the judgment of succeeding generations upon them, for he was the author of an important historical work, which itself has perished, but which moulded the views of two subsequent historical writers of note, whose works have survived.

The first three chapters of Dr. Pierce's dissertation trace Pollio's early life, and his public career to 39 B. C. Chapter IV takes up his life as a man of letters in Rome from that date until his death in 4 B. C. This involves a discussion of the relation of Pollio to Vergil's famous Fourth Eclogue. The author holds that the child whose birth is here foretold is to be the son of Octavian and Scribonia. But, since the identity of this savior of the world was not certain even to contemporaries, it is suggested that Asinius Gallus, the son of Pollio, was responsible for the story that he was the child in question, owing to his desire to embarrass the princeps Tiberius, to whom he was bitterly hostile. The last chapter, which occupies nearly half of the book, is devoted to a discussion of the writings of Pollio, in particular his *Histories*. Here the author seeks to determine the period which the *Histories* covered, the degree to which they served as sources for Plutarch and Appian, and the chief characteristics of Pollio as an historical writer. The method employed in this inquiry is a critical study of the conclusions of previous workers in this field, and not a detailed examination of the original texts. But the critique of the modern literature is thorough and judiciously done. Dr. Pierce's main conclusions are that the *Histories*, which began with the First Triumvirate, closed with the Treaty of Brundisium in 40 B. C., that they, probably in a Greek version, constituted the main source for Books 3-5 of Appian's Civil War, and that Plutarch certainly made use of them in his lives of Pompey and Caesar, and possibly in those of Crassus, Cato the Younger, Cicero, Antony, and Brutus. Characteristics of Pollio are, according to Dr. Pierce, respect for the conspirators of 44 B. C., loyalty to Antony, an independent attitude towards Julius Caesar, a fondness for detailed narratives, a sincere desire for accuracy which involved an attempt to make use of the best sources, and, in general, fairness and openmindedness, tempered with a tendency to magnify his own exploits.

In the Bibliography it is striking that, while editions

of the original texts of Latin writers are given, only English translations of Greek authors are cited. Does this mean that a writer in the field of Roman history is not familiar with Greek?

UNIVERSITY OF MICHIGAN

A. E. R. BOAK

The Cambridge Ancient History. Edited by J. B. Bury, S. A. Cook, F. E. Adcock. Volume I: Egypt and Babylonia to 580 B. C. New York: The Macmillan Company (1923). Pp. xxii + 704. 12 Maps, 1 Plan.

In 1923, The Macmillan Company published Volume I of The Cambridge Ancient History, a work which is to contain eight volumes in all. The general design of the work is stated thus in the opening paragraphs of the Preface:

The *Cambridge Ancient History* is designed as the first part of a continuous history of European peoples. The last part, the *Cambridge Modern History*, has long since been complete, and the middle section, the *Cambridge Medieval History*, is in course of publication. Starting with the remote and dim beginnings, upon which some new rays of light fall every year, the *Ancient History* will go down to the victory of Constantine the Great in A. D. 324, the point at which the *Medieval* takes up the story.

... Europeans, who wish to follow the history of their own development from its origins, must first of all become acquainted with the civilizations of Egyptian, Sumerian, Hittite, Semitic and other peoples of north-eastern Africa and south-western Asia, and therefore our first volume is concerned mainly with these peoples.

The contents of Volume I are as follows:

I, Primitive Man, in Geological Time, John L. Myres, Wykeham Professor of Ancient History, Oxford <1-56>; II, Neolithic and Bronze Age Culture, J. L. Myres <57-111>; III, Exploration and Excavation, R. A. S. Macalister, Professor of Celtic Archaeology, University College, Dublin <112-144>; IV, Chronology <145-180>: I. Mesopotamia, S. A. Cook, <145-156>, II. The Old Testament, S. A. Cook, <156-166>, III. Egyptian Chronology, H. R. Hall, Deputy-Keeper of Assyrian and Egyptian Antiquities, British Museum, <166-173>, IV. Prehistoric Greece, A. J. B. Wace, Director of the British School of Archaeology, Greece, <173-180>; V, The Semites, S. A. Cook <181-237>; VI, Egypt: The Predynastic Period, T. Eric Peet, Professor of Egyptology, Liverpool University <238-256>; VII, The Union of Egypt and the Old Kingdom, H. R. Hall <257-298>; VIII, The Middle Kingdom and the Hyksos Conquest, H. R. Hall <299-325>; IX, Life and Thought in Egypt Under the Old and Middle Kingdoms, T. E. Peet <326-355>; X, Early Babylonia and Its Cities, Stephen H. Langdon, Professor of Assyriology, Oxford <356-401>; XI, The Dynasties of Akkad and Lagash, S. H. Langdon <402-434>; XII, The Sumerian Revival: The Empire of Ur, S. H. Langdon <435-463>; XIII, Isin, Larsa, and Babylon, R. Campbell Thompson <464-493>; XIV, The Golden Age of Hammurabi, R. C. Thompson <494-551>; The Kassite Conquest, R. C. Thompson <552-569>; XVI, The Art of Early Egypt and Babylonia, H. R. Hall <570-588>; XVII, Early Aegean Civilization, A. J. B. Wace <589-615>: Crete, 589-599, The Cyclades, 599-603, The Helladic Civilization, 603-609, The Thessalian Civilization, 609-615. Under The Thessalian Civilization the First and Second Cities of Troy are considered; so, too, are the Supremacy of Crete and the Appearance of Mycenae.

There are, besides, a List of Abbreviations <617-

618>; Bibliographies, arranged chapter by chapter <619-655>; A Synchronistic Table: c. 5000 B. C.-c. 3000 B. C. <656-660>; Lists of Kings, Egyptian, etc. <661-675>; General Index <676-704>.

It is clear enough that here we have a work that will be of prime importance to the classical student who wishes to correlate his own studies with studies in kindred fields. Manifestly, too, the proper reviewing of such a work is beyond the competence of any one scholar. Each reviewer must confine himself to a part of the work. It seemed worth while to bring the volume now to the attention of the readers of THE CLASSICAL WEEKLY in this general way. Some may be glad to know that the volume has been reviewed by Peter Thomsen, in *Philologische Wochenschrift* 44. 262-264 (March 29, 1924), and by A. W. Gomme, The *Classical Review* 38.16-19 (February-March, 1924).

As already hinted, the outline of the Table of Contents shows, what even a casual examination of the book indicates most convincingly, that at very many points the volume will be of interest and of importance to students of the Classics. The first four chapters of the book are characterized by the editors, in their Preface, as introductory. In Chapters I and II, Professor Myres shows (vi) "how the story of primitive man may be read by his latest descendants, and how the darkness before the 'dawn of history' may be illuminated by a brilliant interpreter". Professor Macalister shows (vi) "how archaeological data have been classified and interrogated, and how unknown scripts have been deciphered and forgotten languages recovered". Of the chapter on Aegean Lands, the editors write in a very interesting way (vii):

... Thirty years ago the chapter would have been a blank, because there was absolutely nothing to say. One of the finest triumphs of archaeological research has been the discovery in Crete of a wonderful and unsuspected civilization in contact with Egypt and Asia. This ancient meeting of east and west offers problems which unite the classical and the Semitic scholar, the Egyptologist and the student of 'Bible-lands'.

It is perfectly plain that the layman, such as I am, has in this volume, and will have in its successors, in general a sane and safe guide in territories where, inevitably, he must rely wholly upon others, and take all his information at second-hand. Thus, on pages v-vi, the editors frankly characterize our "knowledge of what our ancestors were doing and making at a time when land and water and climate differed appreciably from what they are now, a time long anterior to that once commonly thought to be the date of the creation of the universe itself" as "little" and "precarious". Another utterance of theirs (vii-viii) should be quoted:

Any exposition of the history of early ages down to 3,000 years ago and even beyond, must be in a very high degree provisional. This is due to the fortunate circumstance that new evidence is continually and rapidly accumulating. Conclusions historians draw to-day from the records at their disposal about Babylonia, Egypt, Asia Minor and the Aegean may be upset, corrected, amplified, or transformed by a new discovery to-morrow. Since the writing of this volume was begun, writers who had completed their contributions have seen cause to change some of their statements in the light of new evidence which happened to

be revealed in the meantime. Obviously there is a limit to this and experts must not expect to find a reference in every case to the *nouvelles de la dernière heure*. Even as we are writing, Sir Arthur Evans publishes the news that his latest excavations at Cnossos (the spring of 1922) have disclosed the fact that the end of the second phase of the 'Middle Minoan' civilization was due to an earthquake. We may note that this disaster was not contemporaneous with the volcanic eruption which wrought ruin in Thera and Therasia (see below, p. 603).

CHARLES KNAPP

Eduard Hermann. Die Sprachwissenschaft in der Schule. Göttingen: Vandenhoeck und Ruprecht (1923). Pp. VIII + 192.

Hermann is now Ordentlicher Professor für Indogermanische Sprachwissenschaft in Göttingen, but he has spent many years teaching in Gymnasien in various parts of Germany. He is thoroughly acquainted not only with linguistic science, but also with the situation in the Schools and with the purposes and the opinions of the School men.

He uses this exceptionally strong strategic position to show in some detail how linguistic science can be made to enliven and improve the teaching of German and of foreign languages in the Schools. He does not advocate any systematic presentation of the results of comparative grammar below the University, and he repeatedly warns against the danger of giving School children more linguistics than they can assimilate easily and profitably at a given stage of the School course. The science of language and the comparison of languages should be brought in only incidentally to assist in learning the facts of language or to improve the understanding of these facts. It is easier to learn the meaning of *recipio* and of *inimicus* if their respective connections with *capio* and with *amicus* are understood, and the inflection of *γένος* is more easily remembered if its parallelism with that of *genus* is made clear; but the weakening of vowels in Latin, the loss of intervocalic *s* in Greek, and Latin rhotacism should not be deliberately and systematically taught to young students. When *γένος* is reached, it is enough to point out the loss of *s* in *γένος* and the change of *s* to *r* in *generis*; later on, when *θεδωρ* is compared with *causarum*, the class may be gently encouraged to make a generalization. Similarly, the subject of haplogy as such has no place in German Schools or in American Colleges, but a student of Plautus is helped to understand such forms as *promisti* and *dixti* by comparison with *dictust* from *dictus est*, *semodius* from *semimodius*, English *proably* for *probably*, etc.

Hermann holds that the pupil should get his first glimpses into the nature of language in connection with his study of his mother tongue, and that all linguistic study in German Schools should be illustrated as far as possible by German examples. One reason for such procedure is that only thus can the study of foreign languages contribute its maximum to the understanding of the mother tongue, which is, of

course, to be the most important tool the pupil will ever use. A second reason is that a child can have a clear and reliable feeling (*Sprachgefühl*) only for his own language, so that there alone he can really understand the processes of linguistic development. In the third place, each new intellectual acquisition should be at once set in relation to things already known; hence the importance of comparing Latin *est* and *sunt* with German *ist* and *sind*. The use of a neuter plural (originally a feminine singular collective) with a singular verb in Greek is effectively introduced by a comparison with German *Gebüsch*, *Gesträuch*, etc., which are virtual equivalents of the plurals *Büsche*, *Sträucher*, etc.

There is no doubt that Hermann's program would greatly increase the interest and effectiveness of language teaching in Germany, and a similar reform must some day be undertaken in the United States. At present, however, that is with us quite impossible. In at least three respects we are less well prepared than the Germans for the task.

Owing to the elective system an American teacher of a foreign language cannot take any specific knowledge for granted, except the ability to speak English—not, for example, a knowledge of English grammar. In Germany, on the other hand, a teacher of French knows that his pupils have studied Latin for several years, a teacher of Greek can count upon previous study of both Latin and French, and a teacher of the upper classes in Latin is sure of being understood when he uses illustrations from French.

We have but few text-books or books for teachers which point the way to the use of linguistic science in the school-room. In Latin we have Bennett's *The Latin Language*, and Niedermann's *Latin Phonetics*, but there is no book that would help a teacher in properly connecting Latin grammar with English grammar. It is understood that extensive preparations are now under way for tying together the study of vocabulary in the two languages, but it remains to be seen whether the results of this elaborate investigation will be scientifically sound. A knowledge of linguistic science is apparently not thought essential in those who are engaged in it.

Our most serious lack is of teachers trained in, or even aware of, linguistic science. Hermann thinks that from the primary School up all teachers who deal with language should know what language is. In this country, however, most High School teachers and probably a majority of College teachers of language are either completely innocent of linguistic science or at best have only a fading recollection of the 'comparative philology' of an earlier generation. In this matter it is necessary to begin at the top; as long as several of our leading Universities confer the doctorate in languages upon persons ignorant of linguistic science, it would be idle for us to consider such a reform as Hermann advocates for the German Schools.

YALE UNIVERSITY

E. H. STURTEVANT

CLASSICAL ARTICLES IN NON-CLASSICAL
PERIODICALS
IV

Freeman—Oct. 31, The Importance of Dido [the theme of this article is summed up in this sentence: "If the man gets away it is the woman's fault—it is her treason to the State—and the subject is merely obscured by denouncing him as a cad and a snob, although Aeneas was all that and worse". Dido is accused of "inadequate femininity" because of her failure to "hold" Aeneas, and Aeneas of "inadequate masculinity" because of "the cowardice of his flight". <The entire article shows far more interest in the new psychology than in the old philosophy, and far more knowledge of the former. It is easy to convict the writer of various minor inconsistencies, and—what is more serious—of a complete failure to grasp Vergil's purpose and point of view. An article in response prepared by the present writer was returned with a very courteous note closing, "We have read it with great interest, and I regret that it does not seem quite suitable for our paper", which seemed rather unfair to one who was eager that the readers of The Freeman might have presented the other side of the case, especially since that other represented the consensus of those who have given their lives to a study of the Aeneid and of what it means and represents>].

Journal of Biblical Literature—Parts 3 and 4, 1923, The Relative Pronoun in Acts and Elsewhere, Henry J. Cadbury [concludes that "the indefinite relative is merely a synonymous substitute for the simpler form in many *κωινη* writings"].

La Nouvelle Revue Française—Feb., Review, by Ramon Fernandez, of a translation, by E. Coppinger, of Walter Pater's Marius the Epicurean, and of a translation, by Dr. S. Jankélévitch, of Walter Pater's Plato [this review constitutes an interesting and appreciative discussion of Pater's style and method of criticism].

Publications of the Modern Language Association of America—Dec., The Latin Epigram of the Middle Period, L. B. Hessler [the Latin of this time, "though by no means classical, was a good, working instrument, fashioned by English-speaking men and showing the influence of modern syntax and a readiness to

adapt vocabulary to present needs". The paper deals with epigrams taken from works included in the Polls Series]; Walter Savage Landor as a Critic of Literature, Stanley T. Williams [it is said of Landor that "he lived in Greek far more than in English literature, and all his writings reflect this, his chief literary interest". "Homer is first, but Landor worships also Pindar, Aeschylus, and Sophocles. . . it would be difficult to name a writer of antiquity uncommemorated by Landor"].

Revista de Filología Española—Volume X, Number 3, 1923, Review, by B. S. A., of A. Brenot, Les Mots et Groupes Iambiques Réduits dans le Théâtre Latin. Plaute-Térence [called 'a very important step forward in the metric understanding of the early Latin theater'].

Revue Belge—Oct.-Dec., La Légende de la Mort de Néoptolème, Marie Delcourt [deals with Aeneid 3, 330-332, especially with the meaning of *patrias* in 332; in spite of the tradition that Pyrrhus was killed at Delphi, the author refuses to accept Servius's explanation, that the reference is to an altar of Achilles at Delphi, and decides that Vergil chose to disregard the Delphi story, since there is more poetic justice in having Pyrrhus killed at his ancestral altar, as was his victim Priam].

Zeitschrift für Vergleichende Sprachforschung—Volume 51, 1923, Dorisch Oder Ionisch, F. Hiller von Gärtringen [a brief discussion of an inscription of the island of Astypalaia]; Über Bewegliche S, M, N, B, P im Latein (im Anlaut), Aug. Zimmermann [Siebs believes that movable *s* marks the presence of a prefix; Zimmermann agrees, and extends the theory to *m*, *n*, *b*, and *p*]; Indogermanische Miscellen, R. Thurneysen [includes notes on *κεῖμας* and Latin *flamma*]; Zur Blattfüllung [includes notes on Latin *flamma*, *πλοῖα* and *πλοῖον*, by W. S. <chulze>, and on Latin *nitrum*, by R. T. <rautman>]; Sacerdos, F. Kluge [the author refers this word to the I.-E. root *dhō*, seen in *τιθημι*, not to the root of *dare*], Tištrya, Tír, Tišya, Σελπιος, Albrecht Götze [if this connection is correct, we have still another Indo-European star-name, the other two being the names for the Bear and the Pleiades].

HUNTER COLLEGE

E. ADELAIDE HAHN